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AUTHOR Parrott, Meredith
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ABSTRACT

This document consists of a two-page outline and seventeen photographs of Romanian art objects. This unit focuses on advancing the high school student from the art of Western Europe to the art of Eastern Europe. The curriculum projects are geared for the 11th and 12th grade student. Students begin with a study of Rodin and progress toward that of Eastern European artists. Students explore primarily sculpture and self-portraits in clay. The second part examines the works of Constantin Brancusi and Margit Pogany of Romania. The final section examines Bulgaria during transition and the way the changes are reflected in contemporary art works of Boyan Gospodinov Dobrev. Students complete two acrylic paintings incorporating the past with the contemporary world. (EH)

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FULBRIGHT

FULBRIGHT-HAYS SUMMER SEMINAR

ROMANIA AND BULGARIA

1997

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Meredith Parrott
Art Teacher
Kingston High School
Kingston, NY 12401

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PART ONE: REALITIES of ROMANIAN ART

OBJECTIVE: To lead the high school student from the ART of WESTERN EUROPE into EASTERN EUROPE. The curriculum projects are geared for 11th and 12th grade high school students in the world of sculpture.

INTRODUCTION: Rodin and Portraits from the 1880's. "Really there is no artistic work that demands as much perpicacity as busts and portraits. It is sometimes thought that the profession of artist requires more manual skill than intelligence. One need only look at a good bust to be realise that this is a mistake. Such a work is as good as a biograghy." (Rodin)

Although Rodin did a bust of his father in 1860, it was not until 1880's that Rodin's activity as a portraitist became known. The bust of notabitities of the day drew attention to this aspect of his art.

At this time Rodin worked mainly in clay and plaster, because marble was a particularly expensive material.

Portraits of friends, artists, and close associates were sculpted. This included such people as, Legros, Laurens, Carrier-Belleuse, Haguette, Becque, Dalou, Henley and Proust. Women were Rose Beuret and Camille Claudel.

At this time book including such work and slides would be shown to students.

PROJECT for students: Self-portrait in clay.

PART TWO: CONSTANTIN BRANCUSI

BRIEF BACKGROUND: Constantin Brancusi was born at Hobitza in Romania on February 19,1876. He was the sixth son of Nicolae Brancusi and Maria Diaconescu.

During his childhood, Brancusi spent many summers as a shepherd in Carpathians. In 1887 Branusi ran away to Targu-Jiu where he became an apprentice to a high dyer. Brancusi was taken home after his escape to Targu-Jiu, but upon his father's death in 1885 he left for the city of Craiova, where he stayed for ten years . From the age of 18 to 22 he followed his studies as a scholarship student at the Craiova School of Crafts, where he obtained his diploma in 1898. He continued his studies in the capital city of Bucharest.

Having battled through prolong, obscure adversity, in 1904 Brancusi left for Paris, France. Brancusi undertook the journey from Romania to Paris on foot ! Brancus's means of existence during the first years of Paris were humble.

In January 1907 Brancusi worked with Auguste Rodin. In March 1907 he left Rodin's studio.

Events stampted with the seal of renewal led Brancusi to start his sculptures of The Prayer, Wisdom of the Earth and The Kiss.

In 1937 Brancusi returned to Targu-Jiu to install the Table of Silence, The Gate of the Kiss , and The Endless Colum̀n.

Brancusi sold only three pieces of sculpture to the French during the 53 years he lived in Paris. Romania and American collectors, (esp. John Quinn, who aquired approximately 24 sculptures), helped Brancusi to surive and prosper. Brancusi died in 1924.

" I could have had money if I had done other things. But I chose sculpture. If I got as far as Paris and lived as I did , it was because that was what I wanted. My game is my own." (Brancusi)

Focus for students , Brancusi's work from 1909-1929. The OVID FORM. The ideal representation of the sphere....it's absolute form.

***Brancusi's struggle for higher order fo sculpture was primarly delivered against a Western humanistic concept.

At this time the students would be shown from books, slides, and photographs

Brancusi's sculptures.. Especially focusing on;
SLEEPING MUSE 1910 Bronze
DANAIDE 1913 Bronze
HEAD of a WOMAN 1910-25 Marble
PROMRTHEUS 1910 Marble
A MUSE 1912 Marble
and I would like to include; MADEMOISELLE POGANY SERIES 1919 Marble
1919 Patinated plaster
1925 Polished Bronze
1931 Marble

NOTES: MADEMOSELLE POGANY
Margit Pogany was the daughter of a Hungarian born lawyer of Romanian orgin. In 1910 she was established as a painter in Montparnasse, exhibited at the Salon d'Automne, and met Brancusi at "LA MERE ROSALIE", a restaurant frequented by artists.

SLEEPING MUSE: Marble 1909-10. The formal archetype of the cosmogonic egg was already defined: the egg as symbol of life, birth, and rebirth. The fact that the muse is sleeping leads us naturally to the sculptor's idea that fundamental communication does not belong to the domain of the visible.

THE HEAD of a WOMAN: Marble 1910-25. Brancusi redefined his formal concept of leaving the head form absolutely devoid of feature.

PROMETHEUS 1911. Highly polished bronze version is a sphere where in an imperceptible diagonal suggests a nose and profile.

A MUSE: Marble 1912.....is a sleeping muse in vertical position, with nose slightly more accented, eyes almost obliterated, but with additional features such as hanb, neck, and the rudiment of a bust.

STUDENT PROJECT: Woodcarving work with the head and upper torso of the human body.

PART THREE: BULGARIA in TRANSITION

OBJECTIVE: To introduce Art Major Students in my Introduction to Drawing and Painting class to some contemporary art in Bulgaria. Focusing on the artist Boyan Gospodinov Dobrev.

INTRODUCTION: Upon arrival in Bulgaria, July 1997, I requested to meet a contemporary artist. The Commission introduced me to Boyan Dobrev. We met on several occasions, and I was able to attend his opening , a computer installation "MEAT" at the end of my stay in Bulgaria. He is now a Fulbright grantee at Chicago School of Art.

BACKGROUND: Boyan was born in Prague, Chzech Republic, June 15,1957. He attended a Russian school in Stockhom, Sweden (1963-65), Combony College, Khartoum, Sudan (1965-67),then 12th School, Sofia, Bulgaria (1967-72). The next four years he studied at the Fine Art School in Sofia . At the age of 21 Boyan got his wallpainting diploma at the National Academy of Fine Arts (Sofia).

Boyan is not only a freelance artist, but a lecturer in the National Academy of Fine Arts, plus a licensed art evaluator.

Besides wallpaintings, Boyan has done installations, media art, paintings, wood reliefs and holograms. (He has won prizes for his wallpaintings and holograms.)

At this time students would be shown a book from the GALERIE MATUSCHEK and my photographs of a wallpainting in Sofia and his opening"MEAT"(Sofia ,August 1997).

STUDENT PROJECT: Two acrylic paintings. Painting must tell a story incorporating our past with our contemporary world. The two paintings must work together as one composition.

Albert Carrier-Belleuse
(detail), 1888
Bronze, cast by Montagutelli.
49 x 43.2 x 30.4
Rodin donation, 1916
Inv. S.983

BEST COPY AVAILABLE

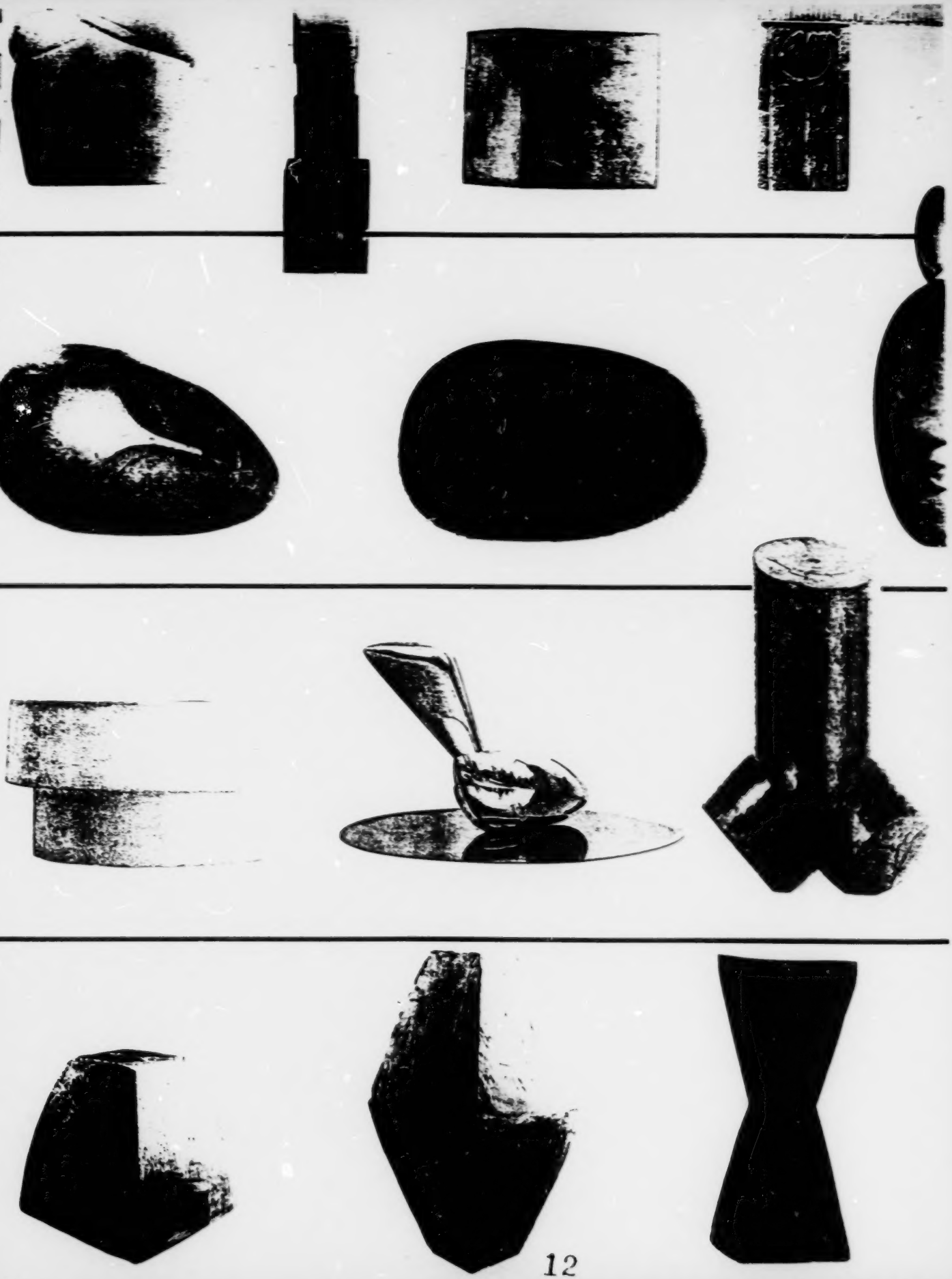
Alphonse Legros,
1882
Bronze, cast by Alexis Rudi
32 x 20 x 23.5
Rodin donation, 1916
Inv. S.1060

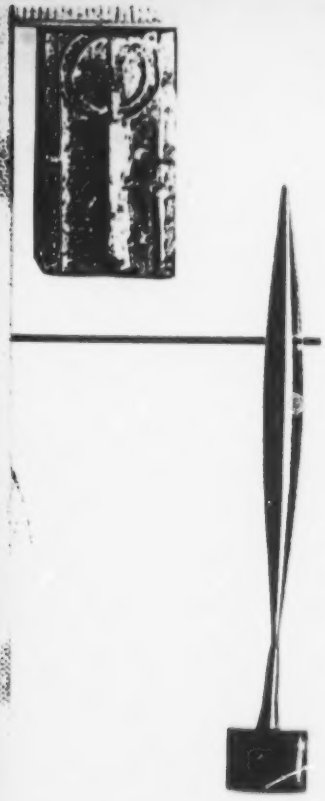
Jules Dalou,
1884
Bronze, cast by Alexis Rudier
52.2 x 42.9 x 26.7
Rodin donation, 1916
Inv. S.982

Camille Claudel
1884
Bronze. 27.2 x 21.3 x 21.5
Rodin donation, 1916
Inv. S.1005

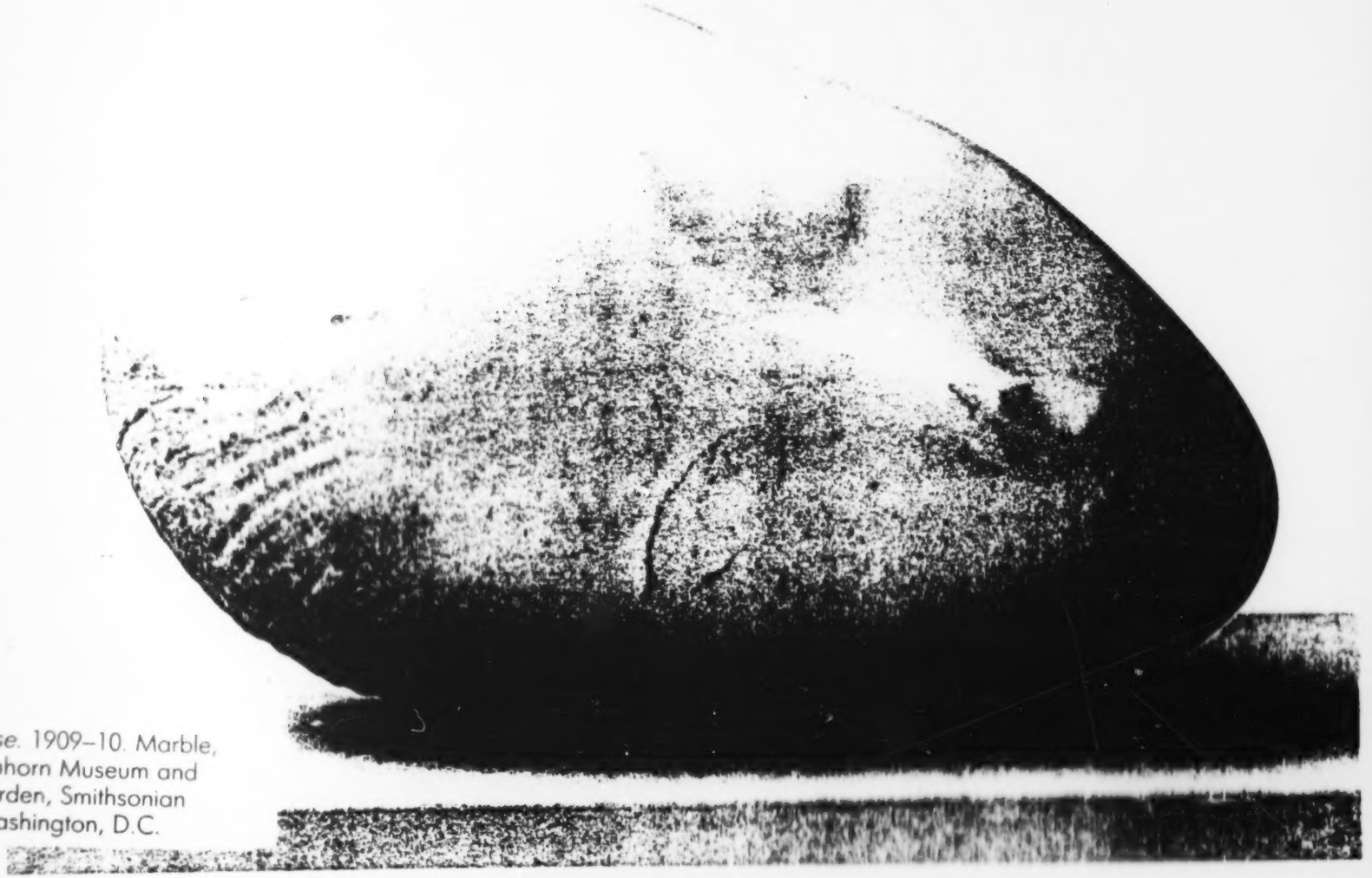
1. JEAN-BAPTISTE RODIN, THE SCULPTOR'S FATHER. BRONZE. 1860.

18. BUST OF THE PAINTER JEAN-PAUL LAURENS. BRONZE. 1881.



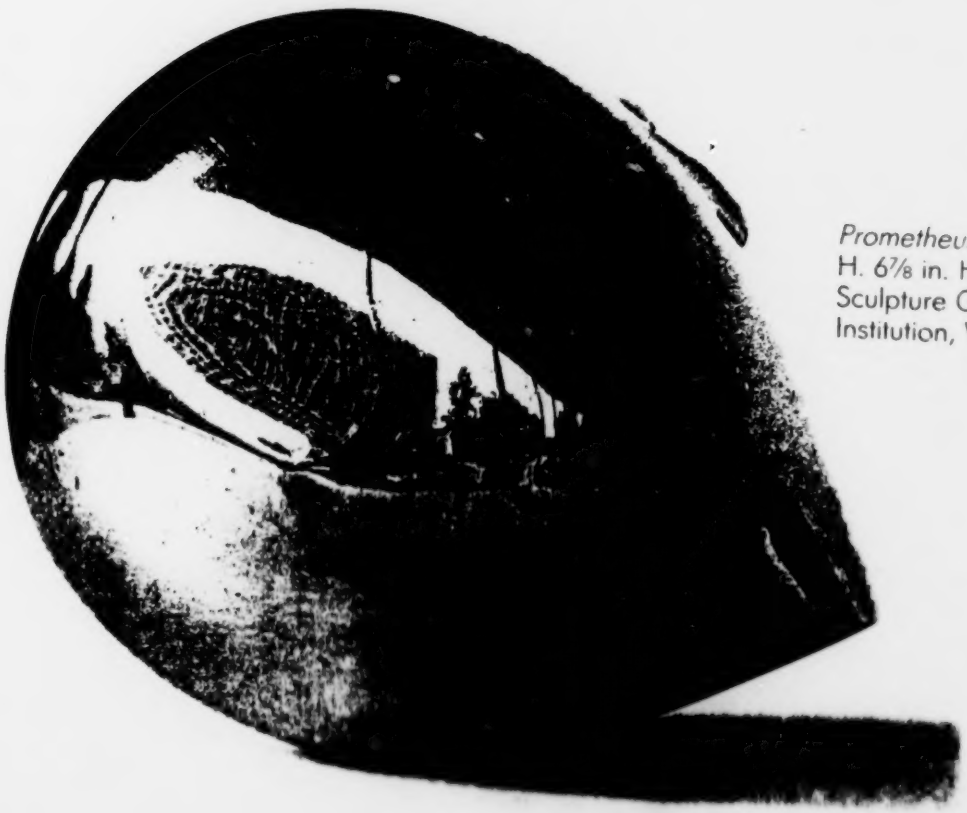


A Muse. 1912. Marble, H. 17½ in.
Solomon R. Guggenheim Museum,
New York



Sleeping Muse. 1909–10. Marble, L. 11 in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

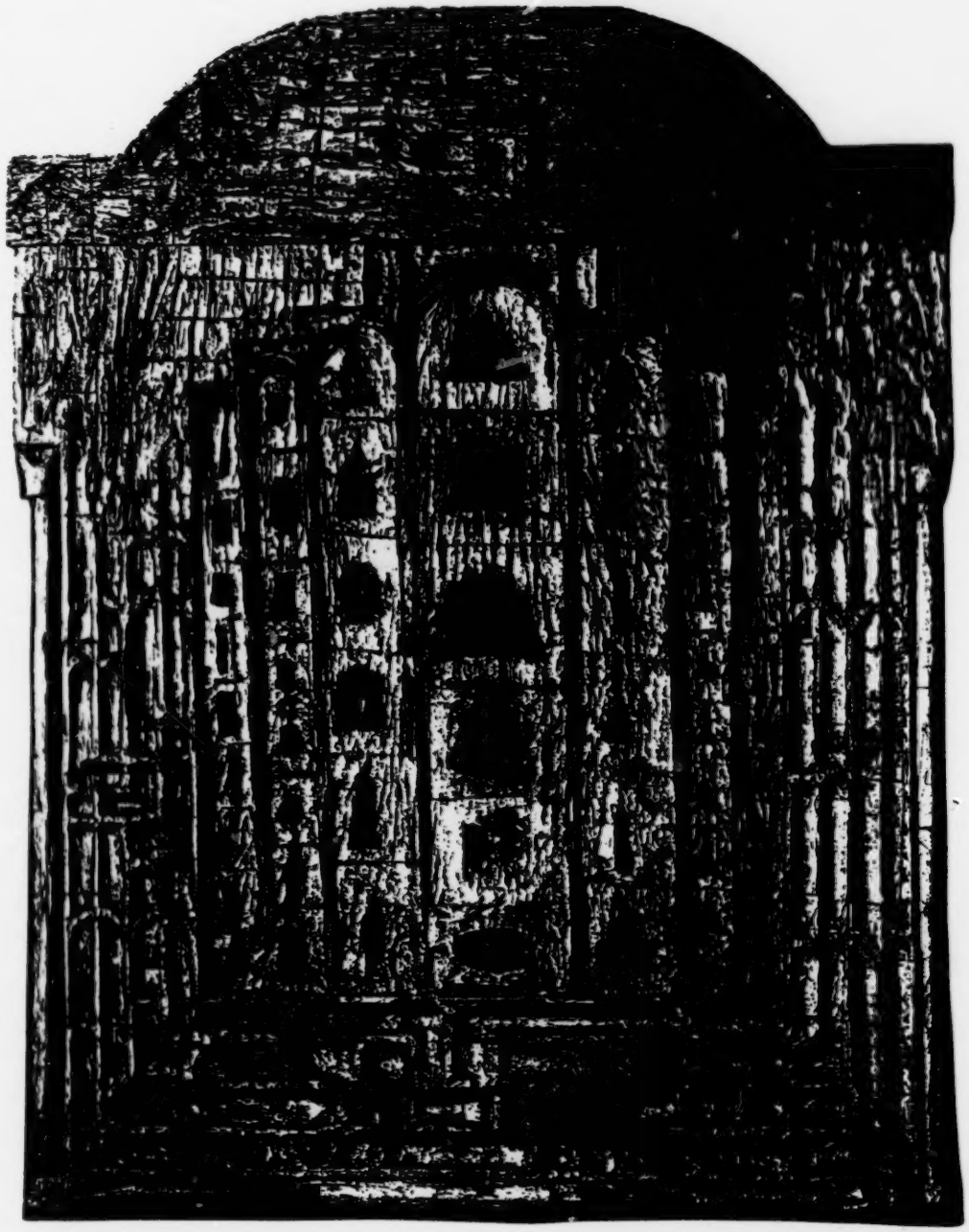
Sleeping Muse, 1910. Bronze, l. 10¼ in. Alfred Stieglitz Collection, The Metropolitan Museum of Art, New York



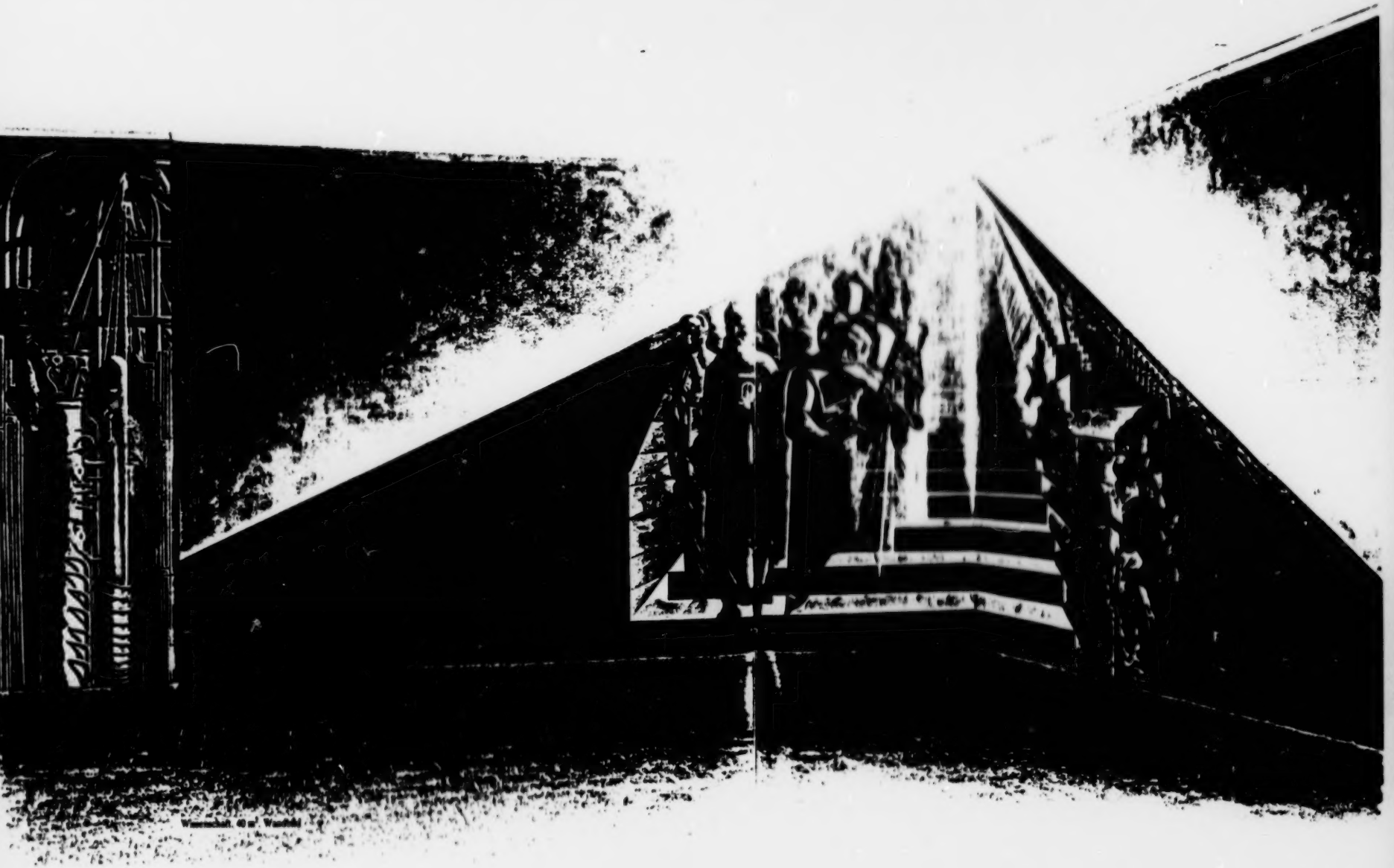
Prometheus. 1911. Polished bronze, H. 6⅞ in. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C

ABOVE:
Mademoiselle Pogany. 1919. Marble, H. 17⅜ in. Photograph by Brancusi. Brancusi Archives, Musée National d'Art Moderne, Paris

BOJAN DOBREV



Hausaltar II. 77/100. Holzobjekt



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Personal Photos include:

Archival photographs from Brancusi Archive, Musee National d' Art Moderne, Centre National d'Art et de Culture George Pompidou, Paris.

Brancusi,s childhood home in Hobitza.

Brancusi's sculuptures, TABLE of SILENCE, GATE of the KISS, Targu-Jiu.

Dobrev's wallpainting in Sofia.

Dobrev's opening, MEAT.